



photograph by Rob Reid

**“X” – a student newsletter . . . . .**



## Comment

At registration Bob Evermon circulated the following note:

*"Many of us at the art school refuse to go along with our bureaucratic label Emily Carr!"*

- (1) *We find this label extremely biased and visually racist to the people of British Columbia;*
- (2) *The name misinforms the public, and disregards the many excellent areas outside the painting department.*

*More than anything the native Northwest Indians of British Columbia have had the greatest visual impact on this area. We are a province of many peoples; the people of the north have also shaped our look, as well as the great Oriental and Russian heritages. We must remember that Columbus did not discover North America, nor did Emily Carr bring art to the West Coast.*

*The art school excels in many areas: photography, graphic design, sculpture, film, ceramics, printmaking, as well as painting. Our visual responsibilities are many to the people of British Columbia.*

*AND TO THE MANY PEOPLE OF THIS PROVINCE WE ARE THE BRITISH COLUMBIA COLLEGE OF ART. . . (B.C.C.A.)*

*Support our petition to change our name."*

This raises the name game once more. The name was announced at a public meeting on Granville Island by Pat McGeer, Minister of Education, and Federal Justice Minister Ron Basford. It took everybody by surprise, particularly as we had been led to understand that we could choose our own name and we had recommended the British Columbia College of Art.

On January 22, 1978 a telegram was sent to Pat McGeer from the Faculty Association and Student Society, which said:

*"We ask that the name arbitrarily decided by the cabinet be changed back to the British Columbia College of Art, as originally recommended.*

*The cabinet decision was announced publicly without any prior consultation with students, faculty, staff, administration and the government appointed advisory board.*

*The name British Columbia College of Art was selected to reflect the college's new mandate to serve as a province-wide centre for art and design education, to give the college a geographical location nationally and internationally and to identify the college's relationship with other senior provincial art institutions, i.e. Alberta College of Art, Ontario College of Art and Nova Scotia College of Art and Design.*

*The name announced by the cabinet fails to meet the above criteria and, perhaps more importantly, gives no indication of the multi-disciplinary nature of the college's art and design curriculum.*

*Although Emily Carr has been an important influence on painting in British Columbia, the use of her name places an undue emphasis on only one aspect of the school's curriculum."*

The students demonstrated and marched through town, more letters were sent to the Minister and endless telephone calls were made in an effort to arrange a meeting in Victoria. During one of these calls an employee in the Minister's office said they had been "flooded" with letters of protest from the people in the B.C. art world.

Finally a meeting was arranged on March 9, 1978 between Dr. McGeer and representatives of the students, faculty, administration and advisory board. We requested that the college be called the British Columbia College of Art, and the campus on Granville Island be named after Emily Carr, thus leaving the door open for expansion of the college and its facilities and for honouring other notable British Columbia artists in the future.

All this was put in a letter circulated to cabinet. Our error was to believe we were dealing with reasonable people when we were actually dealing with politicians, who see themselves as incapable of making errors of judgment.

McGeer's final letter of April 27, 1978 would seem to bear this out:

*"In spite of the arguments raised by members of your Student Society, and by the College faculty, other students and friends of the Institute, Cabinet has decided to reconfirm their (sic) desire to have the new College of Art named after British Columbia's well-known artist, Emily Carr."*

And what of Emily Carr in all this? What she would feel we can only surmise. She was a rebel, hating the hypocrisies of the society in which she found herself; her courage and integrity in pursuing her work against all odds is unquestionable. Maybe we'll all be laughing

ourselves sick at the mileage other people make out of us when we're safely dead.

A prophet in her own land, she was always poor and could not afford durable materials. For how long will the staff of the Vancouver Art Gallery have to wash cars in an effort to get enough money to have her works restored?

Instead of spending all those dollars on Captain Cook, should the provincial government not be helping to preserve for the people of British Columbia the only heritage left to us by Emily Carr? Or will we ultimately be left asking what's in a name?

Jill Tebbitt



photograph by Jamie Jenkins

## ...the Dean of Instruction

This academic year is going to be one of the most important in the life of the College. Already we have moved from being a municipal art school to a provincial college of art and the implications are already upon us, changes and developments are under way. This year the Outreach programmes begin and within weeks work is scheduled to start on the new building.

The budget for the building is about five and a half million dollars, with an additional amount for the move and change over. The drawings and design are virtually complete; there are one or two items of information outstanding, but nothing to hold up the work. Some delays have been caused by various regulations and bureaucratic practice, we are in fact a few weeks behind schedule. Last week we had the first meeting with the management group who will deal with the contracting. Jim Bruekelman and I spent an afternoon down on the Granville Island site taking photographic records before the old buildings come down.

The original construction of wood columns will be retained, the old skin removed. The new building will be in the Granville Island industrial tradition. This will be no middle-class sculptural architecture but just about the biggest tin shack in Canada, a creative factory! The date for completion is August 79, so that we can start work in September; let's hope there are no construction and labour problems and a mild winter.

With the new building students will be able to see the college as a total resource; new relationships and areas of integration will be possible. There is no lavish expenditure on social areas, the money is largely going into workshops and studio facilities, but there will be a student kitchen/lounge area and plenty of space for student shows in the large concourse area. The new gallery will be used for external shows and the new curatorial programme.

From the very first discussions, relations with the architects have been excellent; cooperation between faculty and architects on this complex logistical exercise has been very effective. We have supplied the necessary detailed information and we have received the best advice available from first class consultants.

We would like to express our deepest thanks to the people at Makara Publishing and Design Co-operative for doing our typesetting and photographic work, and also to Press Gang Printers who are doing our printing. They have been very helpful in getting this venture off the ground and we much appreciate their good work.

Altogether this should provide a great stimulus, but of course it takes more than a new building to make a good school. This will also be a year when programmes develop and change, and maybe thinking and ideas will be changing too. The new five year plan will be published shortly so everyone will have the opportunity to discuss new directions as well as consolidation and improvement of existing programmes. We must all be concerned for the pursuit of excellence in whatever we are personally committed.

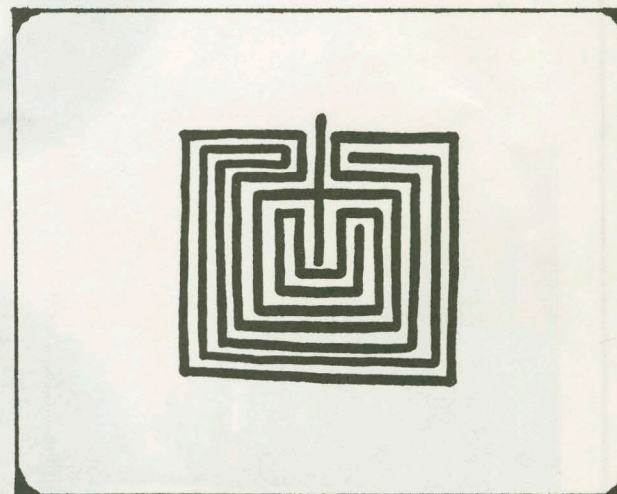
The new major programme in Alternative Studies

has begun this semester, I hope it will justify itself with a vigorous, experimental and exploratory approach; I know the staff involved are looking forward to this new opportunity; I hope the students feel the same way.

I have already started discussions with individuals and groups to prepare the implementation of my part of the five year plan, and these dialogues and discussions will continue throughout the year. I hope to visit departments as often as possible, and will continue to do some teaching in Foundation and in the new Alternative Studies programme.

Don't forget that effective student representation on all College Committees is absolutely vital; take your share of responsibility when necessary. Really use the school, learn from each other, question yourselves and others. Have a good year!

—Tom Hudson



## Material Requirements

In an effort to avoid publishing an all-white minimal issue, we need material.

The X is going to look different all the time, as design experiments are done, different typefaces used, it can be made into a poster, etc. We want to get illustrated features on individual students and instructors and their work; interviews with visiting instructors; details of student shows; opinion, comment, letters to the editor.

Copy should be typed in double-spacing on one side of the page; there is no limit to length, although the editors reserve the right to edit and shorten copy.

Photographs should be black-and-white, preferably printed on matte paper. Pen and ink drawings reproduce well; pencil is OK so long as it is not too fuzzy or pale; woodcuts, litho, prints of all sorts generally reproduce well.

When the editors are announced, then problems such as getting copy typed can be sorted out. If we sent handwritten copy to the typesetter she would throw us and our copy into the garbage!



## Like ships we are

*Progress in Art*, Suzi Gablik, Rizzoli Publications, 1976

It helps a great deal to have read widely in aesthetics in order to appreciate just how good is Suzi Gablik's *Progress in Art*. Aesthetics has replaced economics as "the dreary science." Work in this field varies from the monumentally difficult (anyone for Hegel?) to the personally precious (Morris Weitz on *King Lear*).

Philosophy in general and aesthetics in particular have become the property of university departments. The language and style of writing is academic and often puerile. Rarely is language clear and style lively. Gablik's prose deserves special praise for lucidity and good humour. Her style is never quarrelsome, and she is consistently careful not to let her conclusions reach beyond her argument.

What is her argument? Gablik seeks an explanation which accounts for the apparent progress (development) that the history of art chronicles. She is unsatisfied with mere description of this development and seeks an account of how we can *understand* it. Gablik wisely avoids the options of beginning with unexamined premises or of asserting anchoring absolutes. Instead she borrows from Plato and chooses to argue by analogy.

Argument by analogy is the lever Plato (*The Republic*) used to build a theory of truth and of the ethical life. Similarly Gablik argues that recent work in developmental psychology (Jean Piaget) and the philosophy of science (Thomas Kuhn) illuminates the successive stages of the history of art. This succession culminates in modern abstract painting and sculpture. Gablik is impressed with the power of developmental psychology to explain how these stages have come about.

Taken by the development of the abstract powers of the human mind and the parallel growth of abstraction in modern art, she summarizes her story:

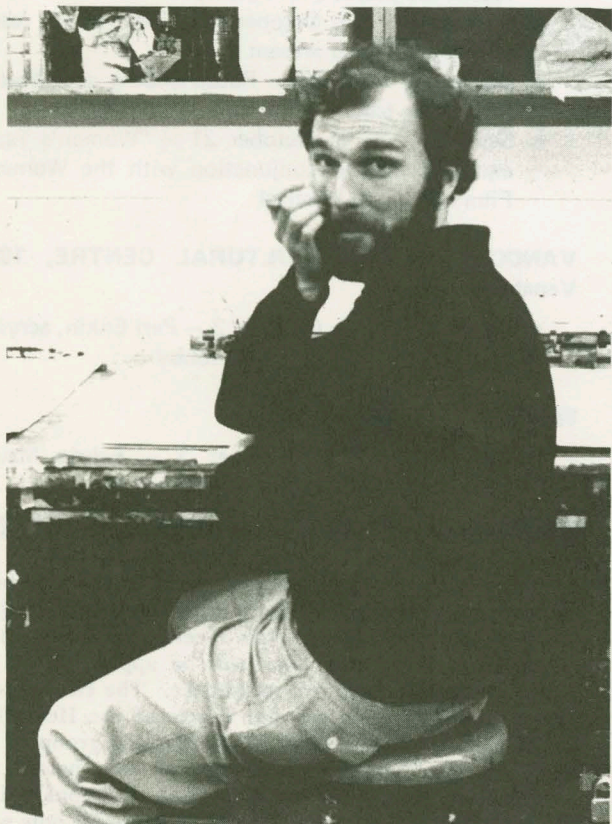
*Everything I have had to say about art in this book presupposes its permanent affinity with the structures of mind. . . [S]tylistic changes reflect varying modes of cognitive-logical capacity, suggesting that the history of art may be seen as the evolution in certain kinds of thought processes (pp.174).*

Gablik acknowledges just how controversial this conclusion is, but believes that the ensuing discussion may provide the crucible from which we form a new aesthetic.

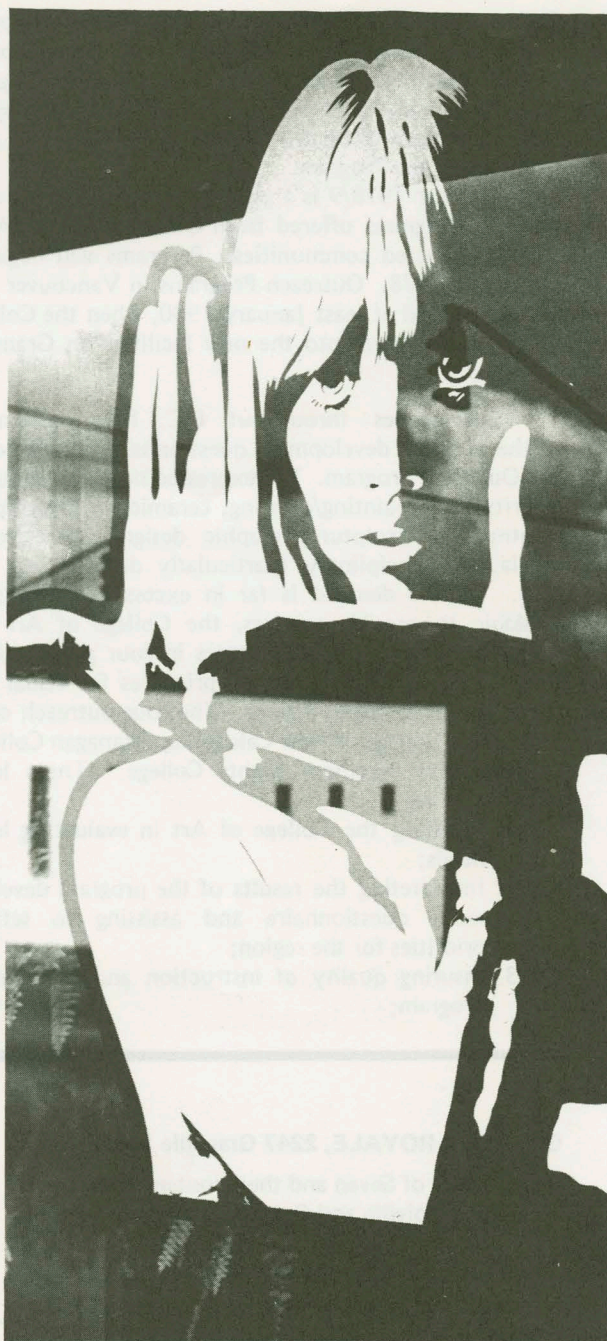
It is important to understand how Gablik comes to this remarkable conclusion from a traditional form of reasoning. In a careful fashion, Gablik demonstrates the bankruptcy of competing theories. Gombrich's *Art and Illusion* with its defense of representation takes the brunt of this attack. She is convinced that no alternative theory satisfactorily answers her questions. We may well ask why she chooses to argue by analogy.

Any explanation which begins with premises is open to the question, "Why ought we accept the truth of these premises?" We can easily find ourselves off on a merry chase seeking premises which are more obviously true. But the chase becomes pathological when we realize that each successive set of premises is also open to the same question, requiring justification *ad infinitum*.

Argument by analogy avoids this regress by asking only that one series (developmental psychology) cast a special light. The light cast helps us to understand a second series (the history of art). Our understanding is



Tom Kowall scratching his right cheek.



the product of identifying a structural similarity between what were before unrelated events. With the same method Plato illuminates what is ethical for the individual by examining what would make a nation moral.

I suspect that Gablik aspires to more than illumination. Her conclusions are interesting only if we are able to go on to say that the increase in the abstract powers of the human mind *cause* a parallel growth in modern art. It is insufficient to assert only analogy because argument by analogy is, shudder, promiscuous. By this I mean that there is structural similarity almost anywhere we are imaginative enough to find it. What makes analogies interesting is that they point toward a deeper level of integration. Gablik's position would be crucial, indeed, if that deeper level were ~~not~~ just the familiar notion of cause and effect.

Let me end by suggesting an alternative metaphor for developing human understanding. Deduction assumes a linear thread stretching, as it were, along a path from known to newly understood. Analogy suggests parallel but independent threads. A third picture sees the fields of human endeavour as a set of threads which when woven together by history and culture become the fabric of human understanding.

If we choose to view the history of art as one thread in that fabric, we shall feel no need to find a single thread which either supports the rest or to which all the others adhere. We shall come to appreciate the power of John Dewey's quest for the whop and wharf of human understanding.

Or to change the metaphor to Otto Neurath's — we are like ships at sea which must continuously rebuild without ever putting into port.

Tom Kowall, director, Student Services

## The food we eat

"We enjoy the cynical story of the old-fashioned doctor who insisted first on going straight to the kitchen of the afflicted household. Not until he had effusively thanked the cook for giving him a new patient did he dash upstairs to see how he could relieve the cook's victim."

In this college one is not concerned with food as such but with the *substances* that the food contains; being a human being *here* requires an open perception, or so it has been said. Should we add a garlic poultice to the college's hemorrhoids?

Each one of us is the cook in the kitchen, choosing those essential nutrients and making fresh connections. To live we must grow. To live in health one must eat

intelligently; and in the spring. . . we search for greens.

Frequently there are sensational "recipes" concerning fascinating bits of equipment and technology. The individual becomes easily confused. Then there are the storms of instructors with over-simplified, often ill-founded dicta, waiting to (ahem) "fill up" the (cough) "unknowing student". Little wonder food poisoning is so common.

One needs a *daily* recipe insuring basic calorie values based on edible foods; the idea is to *be able* to evaluate those complex relationships of elements larger than our individual selves. We know one thing for sure: our nutritional difficulties have to do generally with (hmmmmnn) over-eating; we eat too much of certain kinds of food and, second, many of us over-consume drugs as well as foods. It's basic knowledge, a fact one might say — "medication" used habitually may induce an adverse effect on the body's ability to profit fully from even the best dietary intake.

Well, if it's also true that many teaching methods have a devitalizing effect, then one must always reach for fresh foods. . . and perhaps much will be discovered by eating in front of a mirror.

About those calories again: "What we really possess, then, is not just a simple stoking mechanism, but a computing setup far more elaborate and knowledgeable than anything that man has been able to devise. The body sorts and routes nutrients on their way as soon as they are ingested. Our job is to help it along as much as possible, neither stinting it nor overloading it." What



would be appropriate is an *exchange* of recipes from time to time, conducted on whatever scale we desire. Perhaps we *will* gain a sense of proportion of balance, and be able to deal directly with how we are. In those *delicious* foods we eat. . . the crises come to life.

—Gordon Moore, with thanks to Irma S. Rombauer and Marion Rombauer Becker in "Joy of Cooking"

T'tis better to be vile than vile esteem'd,  
When not to be receives reproach of being;  
And the just pleasure lost, which is so deem'd  
Not by our feeling, but by others' seeing:  
For why should others' false adulterate eyes  
Give salutation to my sportive blood?  
Or on my frailties why are frailer spies,  
Which in their wills count bad what I think good?  
No, I am that I am, and they that level  
At my abuses reckon up their own:  
I may be straight, though they themselves be bevel;  
By their rank thoughts my deeds must not be shown;  
Unless this general evil they maintain,  
All men are bad and in their badness reign.

Shakespeare  
CXXI

Congratulations on the production of the first copy of "X".  
Every success for future editions.

Tom Hudson  
Dean of Instruction





## Outreach Program

We shall probably be hearing more about the Outreach Program as it gets started. For those who don't know what it is all about, here is a brief outline. Nini Baird is our Co-ordinator of Outreach Programs and one day, when she is not roaming far and wide around the Province, we hope to get an interview with her.

The Outreach Program (a new program) will be responsible for developing ways in which the College can fulfill its function as a provincial resource in the field of the visual arts. The College will be responding to local needs, but it will be a few years before all can be met. On the local level, the College will be working in co-operation with the regional colleges and will be consulting with a local "Outreach Committee" that typically includes representation from the college, arts council, art gallery, school board, and individual practicing artists. An "Outreach" program for teachers will be developed in cooperation with the local school districts and the B.C. Art Teachers' Association.

At first the College will be limiting its assistance to the art and design areas currently offered in Vancouver by the College and therefore fabric arts will not be available, at least initially, in the "Outreach" program. Artist-teachers will be drawn from all over B.C., including the faculty of the College of Art, and other parts of Canada. Programs are intended for a broad range of community interests from the secondary and post-secondary students to the amateur and professional artists and art teachers.

Such programs as weekend "encounters with artists" (an introductory program), weekend workshops or seminars, and ten-day short courses will be available in painting/drawing, printmaking, sculpture, ceramics, photography, film and video, graphic design, interdisciplinary projects, contemporary art history, and general aesthetic concerns.

Initially, a mobile facility is being developed that will be suitable for printmaking (printmobile) with a photomobile being planned for the future. The Okanagan Mainline Regional Arts Council (OMRAC) has loaned the College its mobile exhibit unit for touring the Children's Exhibition into the Okanagan and Cariboo

College regions in summer and fall 1978. Programs available to communities will depend on the suitability of local facilities and equipment for the level of program requested. Some art supplies, publications and/or equipment may have to be provided from Vancouver as part of the Outreach Program.

The year 1978/9 is a pilot year for Outreach, with the first programs offered from October 1978 to April 1979 in selected communities. Programs will begin in the fall of 1978. Outreach Programs in Vancouver will not begin until at least January 1980, when the College of Art has settled into the new facilities on Granville Island.

Communities throughout B.C. have responded to the program development questionnaire circulated by the Outreach Program. The expressed needs (in order of priority) are: painting/drawing, ceramics, photography, printmaking, sculpture, graphic design, film-making/media, interdisciplinary (particularly design), and history. As the demand is far in excess of the budget available to provide services, the College of Art has called local outreach committees in four pilot regions to assist the College in setting priorities for visual arts development in those regions. The four outreach committees are College of New Caledonia, Okanagan College, Cariboo, and Northern Lights College. These local committees are:

1. Assisting the College of Art in evaluating local needs;
2. Interpreting the results of the program development questionnaire and assisting in setting priorities for the region;
3. Insuring quality of instruction and the overall program;

### GALLERY ROYALE, 2247 Granville Street

- \* Group of Seven and their contemporaries, Alex Colville and Goodridge Roberts

### GALLERY SEVEN, 565 Hamilton Street

- \* September 11 to 23 — Margaret McClelland, recent ceramics
- \* Taiko Suzuki, mixed media prints
- \* September 25 to October 7 — Bob Kingsmill, recent pots
- \* Ranjen Sen, prints

### HELEN PITT GALLERY, 163 West Pender Street

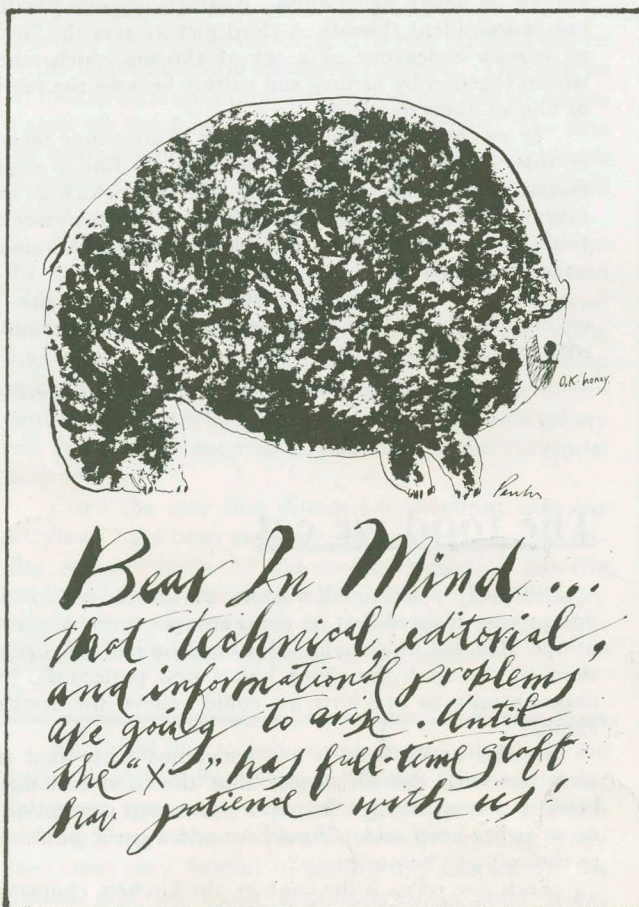
- \* Next show dependent upon students' decision on the future of the gallery

### KITSILANO NEIGHBOURHOOD HOUSE GALLERY, 2305 West 7th Avenue

- \* To September 25 — Nancy Gunton, drawings

### NOVA GALLERY, 1972 West 4th Avenue

- \* September 12 to 30 — "Between the Frames", photographs by Michael Morris



## On View

### ARTISTS' GALLERY, 555 Hamilton Street

- \* September 12 to 23 — Les Duplessis, painted wood constructions
- \* September 16 to October 7 — Debra Clapton, works on canvas and paper

### BURNABY ART GALLERY, 6344 Gilpin St., Burnaby

- \* September 6 to October 15 — Shizuye Takashina, oil paintings
- \* John Collins, water colours and drawings
- \* Marlene Cox, drawings and batik in the lounge area

### BAU-XI GALLERY, 1876 West 1st Avenue

- \* September 11 to 25 — John Korner, new oils, works on paper
- \* September 25 to October 7 — Toni Onley, new painting

### BENT-BOX GALLERY, 1520 West 15th Avenue

- \* September — Northwest Coast Indian prints

### CIRCLE CRAFT CO-OPERATIVE, 601 West Cordova

- \* September — children's clothing and accessories

### EQUINOX GALLERY, 1525 West 8th Avenue

- \* Gallery artists through September

### EXPOSITION GALLERY, 313 Water Street

- \* September 18 to 30 — Valerie Brouwer, works in oils

### COMMUNITY ARTS COUNCIL GALLERY, 315 West Cordova Street

- \* Through September — Paul Ygartua, exhibition of paintings

4. Insuring that the Outreach Program complements present or planned programs at the College;
5. Participating in organizing evaluation of the pilot Outreach Programs in the region.

While four regions have been identified as pilot regions for 1978/79, the College of Art will extend outreach services to other regions of the province as soon as funds are available, provided that the Community College serving the region has requested the assistance of the College of Art in meeting local needs.

The one exhibition being circulated by the College of Art in 1978/79 was selected in line with the College's intention to develop districts, and to stimulate the interest of children in art. "Children's Art from Great Britain", seen at the Centennial Museum in Vancouver May 26 — June 30, 1978, as part of the Young People's Heritage Festival, is the forerunner of the proposed 1979 B.C. Exhibition of Children's Art, to be organized by the College of Art. The 1978 exhibition will be seen in nine interior communities, including public galleries (Kamloops, Kelowna, Penticton, Vernon) and OMRAC mobile gallery in these communities as well as Keremeos, Summerland, Osoyoos, Salmon Arm, and Merritt. The dates are August 1 — December 16, 1978.

### PLACE DES ARTS, 166 King Edward, Coquitlam

- \* September 2 to 20 — Coquitlam Photo Studio's Third Exhibition: new trends in portrait photography featuring Wolfgang A. Knauer and P. Michael Schild
- \* September 21 to October 4 — Nora Harris, "An Intimate Look"

### PRESENTATION HOUSE GALLERY, 209 West 4th, North Vancouver

- \* September 20 to October 15 — Fibre Art Forum; works by Carole Sebasten, Jane Kidd, Cam Rose Ducote, Eva Kupczynski, and Rhona Laing

### PUMPS GALLERY, 40 East Cordova Street

- \* No shows scheduled for September

### SIMON FRASER UNIVERSITY GALLERY, Burnaby

- \* September 11 to 29 — "Wordsand", works by Richard Kostelanetz

### SURREY ART GALLERY, 13750-88th Ave., Surrey

- \* September to October 1 — Exhibition of prints and drawings by two Mexican artists, Jose Drozco and Diego Rivera, their work drawn from the San Francisco Museum of Modern Art

### UBC FINE ARTS GALLERY, U.B.C.

- \* September 14 to October 6 — pieces from corporate, private and public collections

### VANCOUVER ART GALLERY, 1145 West Georgia St.

- \* September 8 to October 29 — Robert Rauschenberg, works from Captive Island
- \* September 8 to October 15 — Mia Westerlund, recent sculptures and drawings
- \* September 15 to October 15 — Toni Onley, retrospective, 1940 to present
- \* September 7 to 20 — Rauschenberg and Westerlund video tapes
- \* September 21 to October 21 — "Women's Tapes and Quotes", in conjunction with the Women's Film and Video Festival

### VANCOUVER EAST CULTURAL CENTRE, 1895 Venables

- \* September 11 to October 2 — Peri Enkin, acrylics on paper and canvas, in the lobby

### WESTERN FRONT LODGE

- \* September 17 to October 3 — Fabio Mauri, exhibition of works and performances

On Wednesday, September 20th, there will be a general meeting of all students at the Helen Pitt Gallery on 163 West Pender. At this meeting we will hold an election to determine who will be appointed to the student council executive committee. The two important issues to discuss are the future of the Helen Pitt Gallery and the formation of an editorial group to decide on the format and content of this newsletter. If you wish to be counted in on these decisions, this is the time to have your say. We hope you will come with ideas to offer.